

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, NOVEMBER 20, 1869.

Price { 4d. Unstamped.  
5d. Stamped.

## CRYSTAL PALACE.—NEXT WEEK.

MONDAY.—Dunster's Ballad Operas, "THE WATERMAN," and "THE QUAKER." Mr. Cotte (by permission of Mr. Barry Sullivan), Miss Thirlwall, Mr. and Mrs. Aynsley Cook, Mr. Oliver Summers, Miss Leslie. Palace illuminated after operas daily.

TUESDAY.—Shilling Operas, under the direction of Mr. GEORGE FERRER. "LA SONNAMBULA." Characters in Tuesday's and Wednesday's Operas, Madame Florence Lucina, Miss A. Goodall, Mr. and Mrs. Aynsley Cook, Mr. E. Connell, Mr. R. Temple, Mr. Cotte, &c. Conductor, Mr. MASON.

WEDNESDAY and FRIDAY.—Instrumental Concerts by the Company's celebrated Orchestral Band. For Symphonies, Overtures, &c., to be performed, see daily advertisements.

THURSDAY.—Shilling Operas, WALLACE'S "LURLINE," at 2.30.

MONDAY and FRIDAY.—Shilling Days.

SATURDAY CONCERT and PROMENADE.—Half-a-Crown, or by Guinea Season Tickets. Present issue date 12 months from November. At all Entrances and Agents.

## SACRED HARMONIC SOCIETY, EXETER HALL.—

Conductor, SIR MICHAEL COSTA.—The THIRTY-EIGHTH SEASON will commence on FRIDAY Next, November 26th, with a performance of HANDEL'S "ISRAEL IN EGYPT." Principal vocalists—Miss Edith Wynne, Miss R. Henderson, Madame Sainton-Delby, Mr. Vernon Ridge, Mr. Wynn, and Mr. Lewis Thomas. Band and chorus will consist of, as usual, nearly 700 performers.

Tickets, 3s., 5s., and 10s. 6d.; now ready at No. 6, Exeter Hall. HANDEL'S oratorio, "DEBORAH," will be performed on FRIDAY, December 10th. Stalls, 3 Guineas; Reserved Seats, 2 Guineas; for the series of ten concerts. To be had only at the office of the society, Exeter Hall. Subscribers for last season have the option of securing the same seats for the coming year, if subscriptions are paid This Day.

## SACRED HARMONIC SOCIETY, EXETER HALL.—

Conductor, SIR MICHAEL COSTA. HANDEL FESTIVAL CHOIR: LONDON AMATEUR CONTINGENT. Notice.—Members having changed their address are requested to notify the same by letter addressed to their respective Superintendents at No. 6, Exeter Hall. Having in view various imposing musical celebrations, it is intended to maintain this now well-known Choir, which comprises members of all the best choral societies of the metropolis, at its full complement of 2,600 voices.

Practised chorists with good voices desirous of filling vacancies which usually arise at the commencement of a season, may address by letter, stating voice, as above, as soon as possible.

The expense of meetings, &c., being defrayed by the Sacred Harmonic Society, no subscription is sought from members of the choir. It is requested, however, that none will apply for admission thereto, unless willing to give punctual attendance at the meetings which may be called. 6, Exeter Hall, November 15th, 1869.

## EXETER HALL.—Mlle. CHRISTINE NILSSON.

—THIRD GRAND CONCERT, WEDNESDAY Evening, December 1st. MENDELSSOHN'S "LOBGESANG," or HYMN OF PRAISE, and Miscellaneous Selection. Soloists—Mlle. Christine Nilsson, Madame Gilarioni; Mr. Sims Reeves, Signor Gardoni, and Signor Foli. Conductor, Mr. HENRY LESLIE.

## MR. ALFRED BAYLIS begs to announce his FIRST

CONCERT at the BEETHOVEN ROOMS, Harley Street, on the 26th inst., at Eight o'clock. Artists—Miss Ramsford, Miss Blanche Reeves, Miss Christian, Mr. Harley Vinning (the new baritone), Mr. J. B. Chatterton (harpist to Her Majesty), Signor Giulio Regondi, Mr. W. H. Holmes, Mr. Francesco Berger, and Mr. Alfred Baylis. Tickets, 1s. each, at LAMBORN COCK & CO., 63, New Bond Street.

## SATURDAY EVENING CONCERTS.—EXETER HALL.

To commence on SATURDAY, January 8th.—These Concerts have been projected in order to afford the many thousands who are free from business on Saturday evenings an opportunity of hearing the best vocal and instrumental music given by the best artists. There will be a full and efficient orchestra for the performance of symphonies, overtures, and occasionally of the lighter music. The vocalists already engaged are Madame SINICO, Madame MOWBRAY, Miss CLAU FRASER, Miss HELEN D'ALTON, Mr. SANTLEY, Signor FOLI. Instrumental soloists—Madame ARABELLA GODDARD, pianoforte; and the celebrated violinist, Herr WILHELMJ. The programme and the tickets of the first concert will be issued on Monday, Dec. 20. Popular prices of admission—viz., 1s., 2s., 3s., and for reserved and numbered seats, 5s. All communications relative to these concerts to be addressed to Mr. Wood, Cramer, & Co., 201, Regent Street.

THE ORPHEUS QUARTET can be engaged, on moderate terms, for Institutions, Public and Private Concerts, &c., &c., on the shortest possible notice. Address—Mr. ALFRED PARSONS, Secretary, 46, Regent Street, W.

## HOLBORN THEATRE ROYAL.

BARRY SULLIVAN SOLE LESSEE AND MANAGER.

This Evening and during the week (Thursday and Friday excepted) at Seven o'clock.

The very Laughable Farce of

STATE SECRETS.

At Quarter to Eight LORD LYTTON'S celebrated play of

THE LADY OF LYONS.

Barry Sullivan, Messrs. W. H. Stephens, Chas. Horsman, Lin. Rayne, Lum. Evans, &c., Mrs. Hermann Vezin, Mrs. Chas. Horsman, &c.

To conclude with

THE LOTTERY TICKET.

On THURSDAY and FRIDAY Moore's Tragedy of

THE GAMESTER.

Principal scenic artist, Mr. Julian Hicks. Acting Manager, AMORY SULLIVAN.

## MISS MADELINE SCHILLER begs to announce that

she will give a CONCERT at the QUEEN'S COCKNET ROOMS, Hanover Square, on WEDNESDAY Evening, December 15th, when she will be assisted by the most eminent artists. Particulars will be duly published. Numbered Stalls, 10s. 6d.; to be obtained at the Rooms, at Austin's Ticket Office, St. James's Hall, and of Miss Madeline Schiller, 21, Princes Square, Hyde Park, W.

## MR. SANTLEY has the honour to announce that his

FIRST CONCERT TOUR in England, Ireland, and Scotland will commence in January, 1870. Mr. Santley will be assisted by Madame SINICO, Miss EDMONDS, Herr WILHELMJ, the celebrated violinist, and Madame ARABELLA GODDARD. All applications for the engagement of the party to be made to Mr. Wood, Cramer & Co.'s, 201, Regent Street.

## PROFESSOR BENNETT'S Study in E flat major,

"L'AMABILE," will be played by MADAME ARABELLA GODDARD, during her Provincial Tour, at the following places: Cheltenham, November 27th; Leamington, December 2nd; Stourbridge, 3rd. London: Published by LAMBORN COCK & CO., 63, New Bond St., corner of Brook St.

## MR. HARLEY VINNING will sing DUGGAN's great

baritone song, "SAMSON," and ALLAN's song, "THE TROOPER" (which rivals the "Stirrup Cup"), at Greenwich, November 22nd, and at Mr. A. Baylis's Concert, Beethoven Rooms, on the 26th. Address, for Concerts, &c., Musical and Operatic Agency, 125, Regent Street, W.

## MISS BLANCHE REEVES will sing BENEDICT'S

Variations on the "CARNIVAL OF VENICE," on the 22nd inst., at the Horns, Kennington, and 25th, St. Ives (Hants).

## MR. EDWARD MURRAY (Baritone) now engaged

for Mlle. CHRISTINE NILSSON's Concert Tour, respectfully requests that all communications may be forwarded as follows:—Liverpool Philharmonic, November 23rd; Cambridge, 24th; Norwich, 25th and 26th; Brighton, 29th; Clifton, December 3rd and 4th; Edinburgh, 4th; Glasgow, 11th; Free Trade Hall, Manchester, 8th and 9th; Brighton, 14th; Exeter Hall, London, 15th.

## MR. FRANK ELMORE will sing his popular song,

"AIRY, FAIRY LILIAN," at Camberwell Hall, November 25th.—1, Leamington Road Villas, Westbourne Park, W.

## TO MUSICAL ASPIRANTS.—FREE SCHOLARSHIPS.

Opinions of this and other leading papers by Post.

## MR. LANSDOWNE COTTELL'S MUSICAL ACADEMIES:

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Branches—HAMPSTEAD HEATH and BRIGHTON.

(RESIDENT STUDENTS.)

F. C. WEBER, Secretary.

## MR. DENBIGH NEWTON will sing HATTON's much

admired song, "A LONG GOOD NIGHT TO THEE," at Walthamstow, November 23rd; and Greenwich, 24th.



## BEETHOVENIANA. No. II.\*

(Continued from page 779.)

## II.—THE FIRST PERFORMANCE OF "PROMETHEUS."

It is commonly believed that the first performance of the Ballet "die Geschöpfe des Prometheus" took place on the 28th March, 1801—a supposition grounded on the existence of a playbill bearing that date. An earlier bill has, however, been discovered in the Library of the "Gesellschaft der Musikfreunde" at Vienna, announcing the piece for a week sooner. Whether the performance took place, or, as is not unlikely, was postponed, has not yet been ascertained. In the mean time, the bill seems to have a certain value, because the German title of the piece is given differently from what it is in that previously known. The bill is as follows, excepting the last nine lines, which are only a translation of the original German text:—

## NACHRICHT.

Samstag den 21<sup>ten</sup> März 1801, wird in dem Theater nächst der k. k. Burg, zum Vortheil der Mlle. Marie Casentini ein neues Ballet aufgeführt werden.

## Genannt:

## Die Menschen des Prometheus.

Ein mythologisches allegorisches Ballet von der Erfindung und Ausführung des Balletmeisters Herrn Salvator Viganò.

Die Musik ist von der Komposition des Hrn. Ludwig van Beethoven. Die Dekorationen sind vom Herrn Platzer, Mitglied der k. k. Akademie der bildenden Künste und wirklichen Kammermahler Sr. Majestät des Kaisers.

Durchdrungen vom dankbarsten Gefühle für das gütige Wohlwollen eines so verehrungswürdigen Publikums, wird die Künstlerin mit unermüdetem Fleisse, die Zufriedenheit Desselben ferner zu erwerben trachten.

Logen und geperrte Sitze sind am Vorabend und am Tage der Vorstellung in ihrer Wohnung auf der Sailerstadt am Ende der Himmelfortgasse Nro. 1017, im zweyten Stock zu bestellen.

Diejenigen Herren Abonenten, welche nicht gesonnen wären Ihre Logen und geperrten Sitze beyzubehalten, werden gehorsamst ersucht, Ihre Entschliessung der Mlle. Casentini etwas früher, wenigstens Tags vorher gütigst wissen zu lassen.

## Avviso.

Sabato 21. Marzo si darà nel Teatro presso la Cesare-Regia Corte a beneficio della Signora Maria Casentini un Ballo nuovo intitolato:

## Gli Uomini di Prometeo.

Ballo favoloso allegorico d'Invenzione ed Esecuzione del Maestro di Ballo Signor Salvatore Viganò.

La Musica è composta del Signor Lodovico van Beethoven.

Le Decorazioni sono Signor del Platzer, . . . etc., etc.

## III.—A WELL-KNOWN MINUET.

The minuet which forms the third movement of the Septet, Op. 20, forms in another shape the basis of the second movement of the piano-forte Sonata in G, Op. 49, No. 2. The question arises, Which of the two forms is the older? Did Beethoven take over the minuet from the Septet into the Sonata, or the reverse?

The Septet was performed in public on the 2nd April, 1800, and, according to our present information, would appear to have been then only recently completed. The sonata, on the other hand, was not known until its publication in January, 1805. This date, however has no relation to the time of its composition, for a leaf of sketches exists, which contains on its upper staves the beginning in score of the third movement in the septet for wind instruments, Op. 71; below that, a portion of the scene, "Ah! perfido," Op. 65, and then sketches for both movements of the sonata in G. The sketches for "Ah! perfido" and the sonata were unmistakably written at the same time. Now a copy of "Ah! perfido" exists, on which Beethoven himself has written "Une grande scène mise en musique par L. v. Beethoven à Prague, 1796." There is reason, by the way, to believe that it was not composed at Prague, but merely copied out there during Beethoven's visit. However this may be, it is sufficient to fix the date of the Sonata to 1796. The minuet in the Sonata is therefore older than that in the Septet.

It may be interesting to see the following extract from the sketch of the two movements of the Sonata.

\* From the German of Herr Nottebohm.



## IV.—A PASSAGE IN THE SONATA OP. 102, No. 2.

The Leipzig *Allgemeine Musikalische Zeitung* for 1866, page 128, contains a remark on a passage in the Sonata in D, for piano-forte and violoncello, printed in the new edition of Breitkopf and Härtel, differently from the former editions. The passage is the fourth bar of the second movement, and in the original manuscript in the possession of Artaria and Co., in Vienna, it appears as in the new edition, namely:—



Originally, however, the manuscript contained a natural before the "B" and a sharp before the "G," so that it stood as follows:—



Are we to take the autograph as conclusive or not? Now, in most of his great works, especially towards the end of his life, Beethoven was accustomed to send to the engraver not his original manuscript, but a copy corrected by himself. The corrected copy of the Sonata in question, which was used in engraving Artaria's original edition of the work (No. 2580), has come to light since the publication of Breitkopf and Härtel's new edition, and it contains the passage in question without any mark of alteration (a proof, by the way, that the copy was not made direct from the autograph) as follows:—





This reading is followed in the edition of Simrock, which was published before that of Artaria, and which was taken from a different original.

If this last mentioned original was a copy from the autograph it seems probable that Beethoven had already made the alteration of the passage as it stood in his autograph. The present reading of the autograph may be explained by supposing that Beethoven endeavoured afterwards to make the alteration, but did not quite complete it. In the meantime there can be no doubt which should be the final reading of the passage.

[G.]

(To be continued.)

### ROYAL ITALIAN OPERA.

The customary short season of operatic performances has begun at this theatre, under the joint direction of Messrs. Gye and Mapleson. Many would doubtless prefer an English opera at this unfashionable time of year, but English opera in London seems to be a dream of the past, and to hear anything of the kind amateurs must now travel all the way to the Crystal Palace, at Sydenham. Under the circumstances, therefore, the public are fairly indebted to the Covent Garden managers for providing them with that which is not merely far better than no opera at all, but an exceedingly attractive entertainment *per se*. That the winter repertory will be selected from the most familiar works is doubtless a matter of necessity. The singers, too, are as well known as the operas in which they appear; but that can hardly be looked upon as an unwelcome fact, inasmuch as such artists as Mdlles. Tietjens, Ilma di Murska, Sinico, Scacchi, and Vanzini, Signors Mongini, Gardoni, and Cotogni, Messrs. Santley, and C. Lyall, are among the number. Nor is it requisite to do more than name Signor Arditì, as conductor, in order to satisfy all those who take an interest in the matter that the performers on the stage are admirably supported by the performers in the orchestra.

The opera on the first night was *Lucia di Lammermoor*, the three principal parts in which were sustained by Mdlle. Ilma di Murska, Signor Cotogni, and (Signor Mongini being indisposed) Signor Della Rocca. A printed circular was distributed in the house, claiming "the kind indulgence of the audience" for the last-named gentleman, on account of his having undertaken so difficult a task "at a very short notice." And that to represent the character of Edgardo, musically and dramatically, even fairly well is anything rather than an easy task no one can deny who is competent to judge. The "indulgence" asked for Signor Della Rocca was not so "kindly" extended as might have been anticipated, though, his position considered, the young tenor acquitted himself more than respectably. His voice is by no means powerful, but it is agreeable, nevertheless; and wherever he was not called upon for extreme dramatic vigour (as, for example, in the well-known "Malediction"), he was, to say the least, inoffensive. About the Lucia of Mdlle. Ilma di Murska it is scarcely necessary to say more than that, in a general sense, it was as touching and picturesque as ever; that the opening cavatina, "Regnava il silenzio," &c., was finely given; that in the duet, when Enrico, by means of the forged letter, persuades Lucia of Edgardo's falsehood, Mdlle. di Murska displayed so much dramatic power that she was twice called for (with Signor Cotogni) at the end; that the scene in which, after Lucia has signed the contract, she is confronted and upbraided by Edgardo, exhibited all its old intensity and feeling, while that of the madness, terminating with the beautiful *cabaletta*, "Spargi di qualche pianto," roused the audience to enthusiasm as of yore. The house was not so full as might have been expected at the first performance of the winter season; but *Lucia di Lammermoor*, like *Il Trovatore* and some other operas, is a little worn, and may with advantage be laid aside for a period.

The *Flauto Magico* of Mozart is another kind of opera, containing a wealth of melody, despite its scarcely comprehensible libretto, enough to make up ten such works as the serious masterpiece of Donizetti. Then it is precisely the opera for a season of the year when the Monday Popular Concerts are going on, and when people are apt to attend "musical entertainments" principally for the purpose of hearing music. Lastly, what better opera could have been selected for the particular evening on which it was produced? The "symbolic procession" which takes place on Lord Mayor's Day has really a good deal in common with the so-called (by certain would-be *guidances*) "masonic" mysteries vaguely shadowed forth at the Court of Sarastro. The "magnificent car" of Sarastro may reasonably pair off with the Lord Mayor's state coach; and that "Truth and Temperance," "Justice and Prudence" are the presiding emblems of the High Priest of Isis and Osiris, just as they are presumed to be of the chief magistrate of the City of London, all who have studied *Die Zauberflöte*, the curious rhapsody which Shickaneder wrote for Mozart, and the setting to music of which by Mozart saved Shickaneder from ruin (Vienna, A.D. 1791), are well aware. But another source of attraction lay in the fact that *Il Flauto Magico* is an opera which, like *Don Giovanni*, comprises parts for an unusual number of able singers. Thus, while on the night of *Lucia* we had really only one (two of the characters being on that occasion represented by performers of comparatively inferior standing), at the first performance of *Il Flauto* we had no less than five, including Mdlle.

Ilma di Murska herself, as the "Queen of Night"—the others being that universal favourite Mdlle. Tietjens (Pamina); Mr. Santley, now the greatest baritone on the Italian stage (Papageno); Mdlle. Sinico, the always ready and always competent (Papagena); and Signor Gardoni, one of the few living artists who still worthily represent the legitimate Italian school (Tamino). Then we had Mr. C. Lyall, whose humorous and original representation of Monostatos, chief of the black slaves, has of recent years made the character his own; a by no means unacceptable Sarastro, in Signor Antonucci (who has a good bass voice and would sing better if he did not almost invariably sing flat); and fair representatives of the three good genii and the three sable attendants on Astrifiamante, "Queen of Night," in, on the one hand, Mdlles. Bauermeister, Clinton, and Schofield, and on the other, Mdlles. Creusa, Corsi, and Scacchi. At all events, the house was twice as well attended as it was on the evening previous, and Mozart carried off the honours from Donizetti. Without entering into details about the performance, which even our most strenuous opera-going readers must admit are unnecessary, we may add that on no occasion do we remember the two airs of Astrifiamante more superbly sung than by Mdlle. di Murska on this occasion, or the whole of the tuneful music put into the mouth of the cowardly birdcatcher, Papageno, so admirably given from beginning to end as by Mr. Santley, who, in his delineation of this character, where the immortal Mozart is principally concerned, has no rival we can call to mind. Signor Gardoni's delivery of "O cara immagine," the expressive apostrophe to the portrait of the unknown Pamina, was very nearly perfect; and this criticism applies even more unequivocally to the manner in which he gave the fine declamatory recitative, "Nunzi que' detti istessi," after Tamino's interview with the three good genii of the Temple, who initiate him into the secret by which he can redeem his imaginary mistress, Pamina. Mdlle. Tietjens, we need scarcely repeat, so often have we said it, gives us the veritable German traditional Pamina, and nothing in her performance surpasses her reading of the exquisite air in G minor, "Ah! lo so, più non m'avanza," when the silent gestures of Tamino cause Pamina to believe that he is indifferent. There is only one scene for Papagena—the comic interview with Papageno; and of that the clever and versatile Mdlle. Sinico makes the best. How admirably she is supported by Mr. Santley we need not say. The duet, indeed, was sung and acted to perfection and of course encores. Encores were also awarded to Mr. Santley and Mdlle. Tietjens in "La dove prende" (model of melodies); to Mdlle. di Murska, for her magnificent execution of the trying and difficult *aria*, "Gli angui d'inferno" (which, arrested by the boisterous applause, she was compelled to begin again before she had half finished her task); and to Mr. Santley in the quaint song, with accompaniment of bells, "Colomba, o tortorella"—just after the mysteriously-furnished banquet has been laid before Papageno, and just previous to his unexpected meeting with Papagena, in the disguise of an old woman. Mr. C. Lyall's scene, when Monostatos and his fellow-slaves are compelled, against their wish, to dance to the strains of Papageno's magic instrument, accompanied by the tuneful chorus, "Oh! cara armonia, Oh! dolce pianto," was as humorous, and his execution of the "patter" air, "Regna amor in ogni loco," when Monostatos describes in quaint utterances his hopeless passion for the sleeping Pamina, as fluent, glib, and animated, as in former seasons. The general performance of the opera, under the direction of Signor Arditì, was remarkably effective. The overture—chief of its class—was capably played; the concerted pieces, for the greater part, left little to desire; and the choruses were almost uniformly well given—more especially the staid and melodious chorus of Priests (Act II.), "Grand' Isi!—Grand' Osiri!" In conclusion, *Il Flauto Magico* was thoroughly enjoyed; and among the audience were the Prince and Princess of Wales, who remained until the last note of the last *finale*. The mere privilege thus extended to amateurs of being able to hear such an opera so performed at this time of year entitles Messrs. Gye and Mapleson to the gratitude of all who care for genuine art.

To *Il Flauto* succeeded *Fidelio*. The one opera of Beethoven knows now but a single competent representative of its heroine; and while Mdlle. Tietjens is among us—which, it is to be hoped, may be for years to come—*Fidelio* will, as a matter of course, be heard from season to season. With Italian opera *Fidelio* has no affinity whatever—no more than the plays of Shakspeare have any affinity with our modern "sensational" drama. But even in the Italian version, notwithstanding the recitatives, which, for the greater part, are not Beethoven's, and would never have been tolerated by Beethoven, it can be listened to with delight. We were glad to see the theatre full, and glad to find, despite continued wear and tear, in London and in the provinces, the Leonora we have for many years known and admired, as, with the exception of Sophie Cruvelli (remembering the great talent exhibited by Rosa Cailag in her impersonation of the most interesting of all possible lyric-dramatic heroines), the only genuine Leonora since Schroeder Devrient, and Malibran. But to describe *Fidelio*, or Mdlle. Tietjens' performance of Leonora, anew is not our intention. Enough that the house was crowded, and that the audience at once showed itself a musical audience by encoring the magnificent overture in C major, "No. 3," which, and no other, should invariably be used when Beethoven's opera is presented. That the same distinction was conferred upon the beautiful quartet, in "canon," for Leonora, Marcellina, Jacquino, and Rocco, may be taken for granted. The great scene of the dungeon, including the grave-digging duet, the trio for Leonora, Rocco and the awakened Floristan, the quartet in which Leonora, by aiming the pistol at Pizarro's

breast, saves her husband from destruction, and the rapturous duet between the reunited lovers, four of the most glorious pieces of dramatic music in existence, created all its old effect; and the singers—Mlle. Tietjens (Leonora), Signor Gardoni (Florestan), Mr. Santley (Pizarro), and Signor Antonucci (Rocco)—were all summoned forward on the descent of the curtain. Further than this about *Fidelio* we shall not be expected to speak. On Saturday night *Il Flauto Magico* was repeated, to even a larger attendance than before. We hear there is some talk of reviving Cherubini's truly grand opera, *Medea*—with Mlle. Tietjens, it is hardly requisite to add, as the Colchian Priestess.

S. M. N.

### MONDAY POPULAR CONCERTS.

(From the "Daily Telegraph," Nov. 9th.)

The re-commencement of the Monday Popular Concerts is always anxiously looked forward to by the thousands of real connoisseurs who have been musically educated by the instrumentality of these admirable entertainments. So satisfactory is the system on which the concerts are modelled, and in so unexceptionable a manner are they conducted, that they give in general small occasion for remark, and the beginning of one season is in every respect like the close of its predecessor. In the selection of the works performed there is variety, and there is occasionally some change in the interpreters; but as none but masterpieces are, as a rule, admitted into the programmes, and as the artists employed are invariably chosen from among the most proficient, there is no excuse for animadversion, and no need for perpetually-reiterated praise. There was nothing new in last night's programme, but there was a startling novelty in the performance. The quartet party was led by a woman; and the leader played with such power, force, dignity, and fire as few indeed of the most gifted men are endowed withal. There is a strong and scarcely unnatural prejudice against a female fiddler. Men, and women too, for that matter, are somewhat unwilling to believe that one of the gentler sex can conquer all the technical difficulties of the most arduous of instruments, and they are quite ready to affirm that to shoulder a violin is an unladylike proceeding. How in a single eight-bar phrase Madame Norman-Neruda scattered all prejudices to the winds must be fresh in the recollection of every subscriber to last season's Philharmonic Concerts.

An artist in music is recognized as quickly and as surely as an artist in painting. Half a dozen strokes of the bow from the one, as many touches of the pencil from the other, and the master is revealed. The lady's instantly divined power became more and more manifest with each successive performance. She played solos of all schools, and always with the same success. But, except on one occasion, Madame Neruda did not exhibit during the season her talent in chamber music. Hence her appearances last night had much of the interest of novelty. When she first stepped upon the platform, in company with her male coadjutors, the crowded spectators were evidently too much interested to think greedily of applause. They soon marked, however, that the bare white arms of the gifted lady were as full of power as of grace; that the tone produced was surprisingly round, rich, and pure; that the intonation was never at fault; and that every individual passage was delivered with unflinching skill, and masterly decision. We can well understand that Madame Neruda—appearing with Signor Piatti, first of living violoncellists, and with MM. Ries and Zerbini, both long practised in quartet playing, in presence, moreover of one of the most critical audiences in England—may have felt some diffidence. But so complete is her mastery of her art, that her nervousness did not in the least impair her proficiency. The opening quartet was Mendelssohn's in D major, first of the set of three which are numbered Op. 44, and made comparatively familiar to the Monday Concert habitués by six previous repetitions. It was significant that the hearty applause brought down by the essentially characteristic opening *allegro* grew in intensity as the work went on. The gentle and graceful minuet delighted the hearers, the impressive *andante* in B minor, the first subject of which brought all the leader's best qualities into play, evoked still more demonstrative signs of gratification, while the glorious final *presto* roused the whole audience to enthusiasm. They insisted on the lady remounting the platform, and then rewarded her with such acclamations as will, we imagine, long and pleasantly re-echo in her memory. Madame Neruda, we must hasten to explain, needs no special consideration on account of her sex. Classed among the finest quartet players in Europe, she must take all but the very highest place.

It was a happy and graceful thought to bring forward the duet sonata in B flat, written by Mozart for Mlle. Strinasacchi, the Madame Neruda of her day. Here the lady was associated with Herr Paner, and here again her triumph was abundantly manifested by the heartiest of recalls. Finally, she led Haydn's quartet in D minor, one of the most popular of the prolific master's numerous chamber compositions, and proved herself as capable of entering into the joyous spirit of the Father of symphony as of fully rendering the plastic beauty of Mozart, and of sympathizing with the dreamer thoughts of Mendelssohn. The pianoforte sonata of the evening was Beethoven's, in B flat, Op. 22, one of the early works in which the peculiar idiosyncracies of the future author of the C minor symphony first became manifest. That Herr Paner, a zealous and conscientious artist, should bring to the execution of his task all the earnest solicitude for which he is well known, is surely needless to explain. The vocal music, consisting of Beethoven's "Bussied" and

Mendelssohn's "Zuleika," was confided to Miss Blanche Cole, who sang with much good feeling as well as with care. The first-named song was given to a new English version, entitled, "Penitence," very cleverly adapted by Mr. John Oxenford. The conductor was Mr. Benedict, who has been identified with the Monday Popular Concerts, as with so many other admirable artistic undertakings, since their very origin. There are few men to whom the cause of music in England is so deeply indebted.

We need not enter into the details of the arrangements that Mr. Arthur Chappell has made for the coming season. Enough that the most famous artists in Europe, as heretofore, are engaged, and that the enterprising director never promises so much as he gives.

### HOLBORN THEATRE.

The revival of Lord Lytton's *Lady of Lyons* on Saturday night furnishes one instance more of the judgment and spirit of enterprise that distinguish Mr. Barry Sullivan's management of the Holborn Theatre. The play, although, as every one knows, it is usually revived for the sake of a "starring actress," is one of those which, to use a common expression, may be said to act themselves, and, however performed, is sure to please. Hence, it is generally produced in a hurry, as if any means that a manager found ready to his hand would fully answer his purpose. Mr. Barry Sullivan, on the other hand, makes it a principle to give no signs of carelessness. His programme is seldom varied, and whenever a change occurs we may be perfectly certain that it is not for the mere sake of change, but that a permanent success is intended. The *Lady of Lyons* has clearly been selected, not merely because it is a popular play, but also because it is well suited to the company of the Holborn Theatre. There is a buoyancy in the performance of Mr. Sullivan himself as Claude Melnotte which exactly expresses the sanguine, aspiring temper of the youth, that is the source of his virtues and his faults, and which makes the part peculiarly his own. The passionate nature of Pauline is fully displayed by Mrs. Hermann Vezin, and Mr. W. H. Stephens is perfectly satisfactory as the blunt, caustic Damas. The leading characters of the piece being thus efficiently cast, appropriate decorations are provided, and it would be hard to point out a piece where the accessories are more beautiful or less obtrusive. The play was received with acclamations that might have been bestowed on a successful novelty, the applause being especially loud after the fourth act, which terminates with the gallant self-sacrifice of Claude and the despair of Pauline. The Prince and Princess of Wales honoured the Holborn Theatre with their presence on Saturday. On the previous evening, accompanied by the Princess Louise, they had visited the Gaiety.

COBURG.—Herr Hoffmann's one-act comic opera, *Cartouche*, has been revived and received with as much favour as on its first production. An operetta, also in one act, by Herr Rudolph Bial, is to be produced towards the end of the month. It is entitled *Der Herr von Papillon*.

LEIPZIG.—The programme of the sixth Gewandhaus Concert comprised: Overture to *Iphigenie in Aulis*, Gluck; Aria, W. A. Mozart (Madame Peschka Leutner); Violin Concerto, A minor, Viotti (Herr Ferd. David); Cavatina from *Tancredi*, W. A. Mozart (Mad. Peschka Leutner); Andante e Scherzo capriccioso for Violin, David (Herr David); Symphony, No. 7, A major, Beethoven.—A niece of Mendelssohn's is now studying at the Conservatory of Music here.

BRESLAU.—Herr Adolf Fischer, from Frankfort-on-the-Oder, has been appointed chief organist at St. Elizabeth's, in room of the late Herr Freudenberg. He will enter on his duties on the 1st April next.—The Orpheus Vocal Association for male voices intend giving, some time during the present month, a performance of Herr Bruch's *Frühling-Scenen*, and Herr Vierig's *Zur Weinlese*.—Herr F. Grützmacher appeared at the third concert of the Orchestral Union, when the programme was thus constituted: Oxford Symphony, Haydn; Violoncello Concerto, Lindner; Overture to *Sacuntala*, Goldmark; Fantasia for Violoncello, Grützmacher; and Overture to *Lodoiska*, Cherubini.

TRUE, PERHAPS, BUT FAR FROM FLATTERING.—The Duke of Medici was not only a patron of art, but was himself a painter and a sculptor. He sculptured a figure of Neptune, which he caused to be placed over a fountain in Florence. Not a little proud of his work, he one day asked Michael Angelo his opinion of it. "Heaven forgive you, gracious Prince," replied the latter, "for spoiling such a fine piece of marble!"

INTERCHANGE OF CIVILITIES.—The following anecdote is related of Spontini. One day, he called on Boieldieu, at the latter's residence at Passy. The composer of *La Dame Blanche* wanted to see his visitor, the composer of *Die Vestalin*, as far as the street-door. "My dear colleague," said the Italian, in a sarcastic tone, "you bother yourself far too much about the accompanying." "You are a foreigner," replied Boieldieu, "otherwise you would know that I am not accompanying you, but simply showing you the door."

## RUTH.

(From the "Pall Mall Gazette," Nov. 18.)

The "Sacred Pastoral" heard in Exeter Hall last night was produced at the Hereford Festival of 1867, and condemned with unanimity. Herr Goldschmidt, the composer, moved perhaps by the force of criticism, thereupon amended his work and took it to Hamburg, in which place, and by a select audience, it was received with favour. *Ruth* might have made a triumphal progress through the German towns (being in accordance with the present foggy state of German music), but Herr Goldschmidt seems to have hankered after homage from the British Mordecai. Hence the performance of last night.

It is due to Herr Goldschmidt to say something about the revised *Ruth*; as, however, general observations will meet the circumstances of the case, we shall avoid criticism in detail. The libretto calls but for one remark, which is, that it tells the story in an extremely matter-of-fact way. Every one must admit the Biblical narrative to be made charming and life-like by the minuteness of its particulars. But, for musical purposes, that minuteness stands in the way. In treating such a story the composer cannot venture upon pre-Raphaelite detail without an inartistic result. It is well enough to read of all that took place in the harvest-field, or at the gate of Bethlehem; but in *Ruth* these particulars have an effect which may compare for tediousness with the recitatives supplied to Handel by Dr. Morell. An oratorio, however dramatic, is not a drama, and, having no action, requires no filling in, that action may run smoothly. Failing to see this, Herr Goldschmidt has encumbered his libretto with narrative, which appears to have given him some trouble, and is by no means handled successfully. There are a few examples in *Ruth* of the form of recitative which served the purpose of Handel and Mendelssohn; but Herr Goldschmidt has used most the elaborately accompanied declamation of the "advanced school." Undoubtedly, this system of employing the orchestra to enforce the meaning of every sentence is capable of great effects—witness the accompanied dialogue of Mendelssohn's *Antigone*, *Œdipus*, *Athalie*, &c.—but the judgment and skill of a master are required to produce them. In our opinion Herr Goldschmidt has signally failed. As an example of the way in which his recitatives are made, take the long series headed, "In the house of Naomi:"—introduction, eleven bars; voice, one bar; interlude, four bars; voice, two bars; interlude, eight bars; and so on. When to this we add that Herr Goldschmidt's orchestral episodes are neither apposite nor interesting, it will be understood what weariness the recitatives of *Ruth* bring with them. It very often happens that the real weakness of a composer is his fancied strength, and Herr Goldschmidt's seems to be a case in point. He so evidently prides himself on his mastery of the orchestra that we wonder *Ruth* did not appear as an oratorio without words. Wherever possible, and often where it would have struck any one else as impossible, the composer has put in an orchestral episode; so that the story, instead of marching steadily on, halts every few minutes while Herr Goldschmidt plays an inappropriate tune. This, in conjunction with the treatment of his recitatives, forms the most remarkable feature of the composer's work. But there are other remarkable features upon which it gives us no greater pleasure to dwell. Herr Goldschmidt, for example, has paid little regard to form in laying out his movements. We can hardly point to a single number in which there is an attempt at symmetrical development. The composer probably reckons this a merit, as showing an accordance with modern ideas regarding the musical treatment of narrative. But till the canons of art established or sanctioned by great masters have been authoritatively set aside, Herr Goldschmidt must be judged by them. We need not, however, insist upon this point. It is enough to observe the incessant changes of theme, time, and key; and to feel the restlessness they induce. Were there no canons of art to violate, censure would follow in this case as an inevitable thing. We might speak of other matters kindred to the foregoing, because arising out of the same fundamental notions; but enough has been said to show that *Ruth* cannot please those who accept the acknowledged masterpieces of its kind. As already stated, any criticism of the music in detail would be superfluous. The public are not likely to be deceived into loving what is bad in Herr Goldschmidt's handiwork. If poor melody, doubtful counterpoint, and unpleasant progressions be found there—and they are—it must be said that these things honestly exhibit their true colours. If it be asked—are there any merits in *Ruth* to set against these defects?—we answer, Undoubtedly; but they cannot be generalized; and, if catalogued, it would be necessary to make out also a list of particulars on the other side, for which we have no space. An Academy student could hardly write an oratorio utterly devoid of beauty. The theory of chances would be against him. *Ruth*, it must be remembered, is the production of a whilom Academy vice-principal.

With reference to the foregoing strictures, we must point out once more the rapid spread of that modern musical heresy which has Herr

Wagner for its apostle. The thing crops up everywhere, and is doing infinite mischief—often, perhaps, by unconscious agency. Herr Goldschmidt may repudiate Wagner, but the structure of *Ruth* shows that the Wagnerian theory has influenced him. To that theory we are indebted for Herr Goldschmidt's neglect of form, his exaltation of the orchestra, and his superabundance of vague declamation. It may be that to it we are even indebted for *Ruth* itself. Wagnerism makes easy the apotheosis of inferior composers. They have only to be crude and unintelligible to be gods.

But for the fog *Ruth* would have had a crowded audience; and not even the dangers of the streets prevented a large gathering—attributed doubtless by the re-appearance of Madame Goldschmidt. Reappearances are, in many quarters, looked upon unfavourably when the artist has no chance of sustaining the reputation made in earlier days. With this view we are not at all disposed to quarrel; nevertheless, it must be pointed out that those who require an apology for Madame Goldschmidt's *rentrée* can easily obtain satisfaction. As a wife who came forward to do her best on behalf of the artistic reputation of her husband, she enjoys perfect immunity from blame, if she do not deserve something more. Madame Goldschmidt's appearance in the orchestra was hailed with general and hearty applause, which, moreover, attended all her efforts throughout the evening. We desire to speak of the singing of her who was once Jenny Lind in the spirit with which the audience heard it. They recognized and honoured a great artist, and the severest critic must admit, with us, that a great artist was plainly manifest. The other soloists were Madame Patey, Mr. Montem Smith, and Mr. Santley, each of whom, as well as the composer and conductor, came in for a share of the applause so bountifully dispensed at every "first performance." With regard to the success of the work, it must be granted that a large portion of the audience seemed more or less pleased with everything. Certain movements, however, obtained special favour. These were neither Herr Goldschmidt's pretentious choruses, nor his songs ("Commit thy way," sung by Madame Patey, excepted), but rather such quiet efforts as the semi-chorus, "Blessed are they that mourn," the duet, "The Lord recompense thy work," and the trio, "The Lord is thy keeper." It was no fault of the audience that these were heard but once. The final air, and chorus, "O Lord, I will praise Thee," evoked more than the usual demonstrations; and as far as applause goes *Ruth* was a success. For all this, however, we are not likely to hear it again. Great pains must have been taken with the performance, and Herr Goldschmidt fairly deserves congratulation upon the way he made the chorus—which, with the band, filled the orchestra—sing his sometimes perplexing, often unvocal music.

## MISS WATSON.

A young English lady, Miss Watson, has lately made a very successful *début* as an operatic artist in Germany. Speaking of the opening of the theatre for the season at Neustrelitz, the opera being *Der Freischütz*, the *Mecklenburgische Nachrichten* says:—

"Mlle. Watson, Agathe, possesses a fine, pleasing voice of great power and volume; her style afforded evidence of an admirable school of dramatic singing, though it was not until the air of the last act, 'Und ob die Wolke,' that this was exhibited to the best advantage, but, when it was, it evoked uproarious applause."

The *Nordhäuser Local-Nachrichten* observes:—

" . . . . To this must be added the *début* of a young lady, Mlle. Watson, who appeared for the first time as Agathe, and achieved an undoubted success as a singer. To a metallic, sonorous, and fresh voice she unites musical certainty, and a captivating style. She sang with entrancing softness the beautiful air, 'Leise, leise, fromme Weise,' while her rendering of 'Und ob die Wolke sie ber hülle,' enchained the audience by the depth of feeling she threw in it. It is true that her powers as an actress are not yet fully developed, but this is to be accounted for by the fact that she has hitherto sung only in the concert room."

An other paper speaks in the following complimentary manner:—

"Mlle. Watson, whose stage appearance produced a favourable impression sang the part of Agathe, and proved that she is a singer endowed with unusual vocal powers, and knows how to make the composer properly appreciated, especially in the cavatina, 'Und ob die Wolke sie verhülle,' her mode of giving which afforded unmistakable proof of a good school."

Yet another local paper is equally flattering. Its opinion runs thus:—

"The part of Agathe was in the hands of a 'gast,' Mlle. Watson. This young lady possesses a fine voice, capable, thanks to an admirable school, of the most perfect musical expression. She treated her part in a simple but noble style, in keeping with her appearance. Her acting, though somewhat too quiet, pleased the audience by its elevation and refinement."



## MORE ABOUT THE WELSH HARP.

To the Editor of the "Sunday Times."

SIR,—I read your account of the late Llanover "Harp Competition" with considerable interest. I was, however, disappointed that you said so little on the "harp playing" of the candidates for the "Grand Prize Triple Harp," it being the principal feature of the "Llanover gathering." I think the *Sunday Times* should have given us some idea of the merits or demerits of this extraordinary harp contest, especially as the said journal has on several occasions spoken favourably of the restoration of the triple harp, and advocated its claims as a "national instrument." Your "criticism" is "laconical" in expression but "ironical" in reflection. "The competition need not detain us." This is certainly one way of summing up. The triple harp, whose "martial tones" are to sound and resound forth in echoes shrill, from Plinlimmon to Cader Idris, and from Snowdon to Mona's Isle the ancient home of the harp of Wales, not worthy of the musical critic's notice! The "play" at Llanover Court being thus divested of its principal characteristic, becomes a Welsh farce, with the lady of the house as principal actress, assisted by a few "favoured" guests, a packed audience consisting of the men of Giamorgan and the pretty women of "Gwent," whose picturesque dresses gave to the Eisteddfod an aspect of novelty and romance which well contrasted with the rough-and-ready home-spun habiliments of the Welsh farmer, who, in his enthusiasm, rushed to the plough, to rescue from its untoward doom his dearly-beloved triple-stringed harp. Among the favoured guests were men of letters, eminent professors, judicial and clerical, a knight errant of the musical world, and a Swedish harper; in short, Llanover Court was brimful of talent, literary and musical. Presently "the tinkling of a small silver bell is heard," followed by the louder "tinkling" of six genuine Welsh harps, all playing the same melody, and each his own peculiar harmony (a combination of sounds most excruciating to the ear of a musician). Concord having prevailed and harmony restored, the lady principal delivered an oration, the like of which has not been heard since the king of the minstrels at time-honoured Tutbury delivered his grand charge to the court of minstrels:—"Tis done. The queen of minstrels hath spoken. The triple harp revived is a *fait accompli*." The old Telyn (harp) is no longer to go a-begging, nor to be seen in ragged green baize covering, hanging on the minstrel's shoulders, seeking from house to house that hospitality which in former times he was entitled to by right of his art, if by nothing more. Wales for thirty or forty years has looked upon the real Welsh harper as a sort of "Jim Bagges," an itinerant musician, and justly so, for, with few exceptions, he was nothing more or less than a pot-house musician. Is this the fault of the Eisteddfod Council, the "people," the Welsh aristocracy, or the poor Welsh harper, whose vocation produces only a bare "living?" The Council have done more than any other society or individual in Wales to encourage the Welsh harp in the way of "offering prizes"—year after year—but without accomplishing the desired effect. In the whole thirteen Welsh counties only two families retain Welsh harpers. There is but a remnant of the real old harpers now left—Llanover and Bodolwydden appear to be the last refuge of the genuine grey-headed old harper. Is this not a proof of the degeneracy of the Welsh national spirit and predominance of English habits among the people, high and low. The gentry as a rule in Wales know nothing of the Welsh language, and very little more of their music. As for the harp, it is "indeed truth" a "Welsh rarebit"—would it were as palatable to the national taste. The Welsh people who pretend to any musical taste at all prefer the music of other countries, with which they are more familiar than their own, so that we have none to keep alive the national musical element in its integrity, and if we except an occasional "spurt" of national enthusiasm, such as the late patriotic effort at Llanover, the "real" Welsh harp may be said to be literally a dead letter. From Bardsey Island to Saint David only six real Welsh harpers could be found to compete! The "air" chosen to test the superiority of the harpers was the well-known "Men of Harlech," a fine melody, but rather too bold and "martial" for the thin feeble tone of the triple harp, sung, as I have heard it at St. James's Hall, by a choir of 300 voices, accompanied by twenty harps. This modern-antique Welsh air would make a Taffy's hair stand on end. Lady Llanover prohibited variations because they generally mar the melody, though a few "sly cadences" might be advantageously introduced by a "cunning harper," which would greatly improve the monotonous twang of his triple strings. I hope the foreign "pedaller" who was invited by Lady Llanover to hear and see a real triple harp, will, in grateful acknowledgment of this great honour, imitate the example of the "Cunning harpers" whom Prince Gruffydd ab Cynan brought over with him from Ireland for the purpose of improving the taste of the Welsh harpers of that period. This Prince of Wales was a great patron of music; and, in the eleventh century, being desirous to improve the musical taste of the Welsh, he held a great congress, delivered a great speech, and accomplished a great reform amongst bards and minstrels, who had fallen into disrepute, and thereby neglected the study of their profession. His Royal Highness Prince Gruffydd ab Cynan introduced a celebrated Irish harper, whose touch was so marvellous that he astonished all who heard him. The Prince retained him as professor of the harp at the palace and pender of Wales. Hence the similarity between many of the Irish tunes and the Welsh, especially the "old jigs." The Irish harp and the Welsh are played in the same way, viz., on the left shoulder;

the right hand for the bass. Taffy plays on "gut," and Paddy uses "wire." The primitive British or Welsh harp was strung with "hair." I wonder Lady Llanover allowed the use of "gut" (for this is a foreign article) at the competition. "Pedals" were, of course, inadmissible, though a "pedaller" was allowed to make a speech with a foreign accent, and in pure English eulogized the triple harp and Lady Llanover, thus showing no lack of "cunning harpers" in the nineteenth century. The "Llanover Court of Minstrels" would do well to retain the services of the "Swedish harpist," who may be able to impart to the present race of Welsh harpers, under the influence of Lady Llanover, some of the "secrets" of his "art," and thus create that reform which the harp and harpers of Wales received in the eleventh century under the auspices of Prince Gruffydd ab Cynan.

HOWEL AB EINION.

## SECULAR MUSIC IN CHURCH.

From a letter on the above subject, written by H. K. Oliver, to *Dwight's Journal of Music*, we extract what may be useful on this side the Atlantic:—

"I had stated, and truly, that I heard at an Episcopal church the old melody of 'Drink to me only with thine eyes' (words by 'rare old Ben Jonson'), sung by a full choir as an *anthem* (so-called) at an evening service. In giving words to it, I happened, by a mere accident of memory, to recall the hymn, 'While shepherds watch,' as fitting the measure of the melody, not intending to be understood as quoting the words used to the misceled anthem by the choir in question; for I was so fully offended by the extreme inappropriateness of the music, as wholly to lose the words themselves, though a clerical friend has since told me that the words were a part of the Psalms of the day, which makes it all the worse. On the occasion referred to, the officiating clergyman, seemingly not *en rapport* with the organist, first read the words of a hymn, and, on being corrected, simply said, 'the choir will now sing an anthem,' the words of which of course he did not read.

"I spoke of 'this having been done in an Episcopal church,' because it was so done, and there I heard it; but with no more idea of reflecting upon that church, than I had of reflecting upon the church at Philippi. Your sensitive friend, 'Ripieno,' forgets the compliment I paid to the splendid productions of Croft, Kent, Attwood, Walmisley, and the many gifted and learned writers, who had, under the influence of the church, honoured the church and themselves, and benefited the cause of true church music by their noble anthems and services. The very abundance and richness of their works make the modern innovations less worthy of pardon, and show all such irreverent trifling to be but little less than wicked. There is enough of true music inside the sacred fields—true music in every sense of the phrase, inspirations almost divine—and he who garners from outside the light, the trifling, or even the more sober, if allied and associated with unholy things, is unfit for the work he attempts, whether as an adapter or as leader of a choir.

"If I had attempted to inform the Convention of the denomination of the various churches in which I had heard 'Batti, batti, bel Masetto' (called in the tune book 'Smyrna,') or 'Che farò senza Euridice,' called 'Zion,' I should have been compelled to quote the whole catalogue of Christian denominations, Episcopal and Dissenting, for all have sinned in this matter, and my allowance of time would have been too short. I condemn this sacrilege, everywhere and always. In a work prepared for my own denomination the same wrong thing has been done, and there I find 'The Bonnie Boat' and the 'Battle of Roncevaux,' and this same 'Batti, batti,' and 'Che farò,' the latter called 'Zion,' though the vicinity where Orpheus is represented as singing this song was at a very great remove from anything like Zion. And, by the way, I am sorry to see that this same 'Che farò' appears to have been converted into 'Zion' by Dr. Southard himself, who spoke so justly and eloquently against the adoption of such music into the church.

"One of the many excuses, though they are all inadequate, for this wrong doing, is that very few persons, if any, know the music in its real origin and first use, and therefore to them it brings no offence or unhalloved association. St. Paul says, 'if meat cause a brother to offend, he will eat no meat.' He desires not to offend even one brother. Now I commend St. Paul's tender forbearance to all adapters and users of such music, for in every congregation one would suppose there might be at least one brother whose feelings might be wounded thereat, and in many congregations there would be very many so wounded. Let there be, in the name of religions and sacred music, no more of this."

MUNICH.—There is a report that Herr Levi, of Carlsruhe, will be appointed musical director of the Opera.

DRESDEN.—Herr F. Grützner recently gave a well-attended concert. The following was the programme:—Overture, *Namensfeier*, Beethoven; Violoncello Concerto, Schumann; "Ave Maria," Cherubini; Pianoforte Concerto, E flat major, Liszt (Mlle. Krebs); Serenade for four Violoncelli, Lachner; Pianoforte Solos, Mendelssohn, Chopin, Raff, &c.—Fourth Subscription Concert given by the General Board of Direction:—Suite, No. 2, Lachner; Air, "Ah! perfido," Beethoven; Concertino for Trombone, David; Air, "Höre, Israel," Mendelssohn; Symphony, G major, Haydn.





(Immanuel and Judith), Silas (Joash), and Chipp (Job). &c., &c. What an amount of effort is here represented; yet what are the workers of the world the better for it? We commend this question to those whom its consideration may save much trouble.

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A recent General Meeting of the Philharmonic Society, the dates of the Concerts to take place next Spring and Summer in St. James's Hall, were fixed as follows:—March 16th and 30th, April 25th, May 9th and 25th, June 6th and 30th, July 4th. At the same meeting Mr. Charles Santley was unanimously elected a Member of the Society, and the following as Associates:—Miss Madeline Cronin, Messrs. Henry R. Evers, Frederick Westlake, George Mount, Charles Sherwood Jekyll, W. Chalmers Masters, Walter Bache, John Francis Barnett, Arthur O'Leary, Henry Holmes, and Henry Gadeby.

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THE Crystal Palace Concert of Saturday last was very interesting. The programme's attractions were tested by the immense audience that crowded the concert-room. The symphony was Haydn's "Oxford" (in G major)—one of his veritable masterpieces. The overture was Beethoven's to *Egmont*.

The solo player was Madame Arabella Goddard; and the classical piece chosen by our greatest English pianist was the *Caprice* in E major, by our greatest English composer. Sterndale Bennett and Arabella Goddard are always well matched. The gifted lady loves her no less gifted compatriot's music, and plays it to the highest possible degree of perfection. And the music is worthy to be loved. It is, indeed, such music as no composer, foreign or native, is now capable of writing—and, moreover, it is music that cannot fail to excite the sympathy of every amateur of taste, just as it excited the sympathy of the illustrious and regretted Mendelssohn. Mendelssohn said and thought a vast deal more of Sterndale Bennett, than can be gathered from what has been given to the world in the shape of his published correspondence; and, had he been living to hear Arabella Goddard play the *Caprice* in E, he would have found, and acknowledged, that England possessed a pianist as well as a composer of genius. Such exquisitely finished music, and such exquisitely finished playing combined, is something to remember. Both composition and performance were thoroughly appreciated by the Crystal Palace audience, who unanimously called back Madame Goddard at the end. Scarcely less satisfaction was afforded by the accomplished lady in Mr. Benedict's new and admirable fantasia on airs from *Der Freischütz*, which elicited applause so hearty and prolonged, that she was compelled to return to the orchestra, and give yet another piece. The time she selected the ever popular "Home, sweet home" of Sigismund Thalberg; and how she played it need hardly be told.

The execution of Haydn's symphony, with its absolutely irresistible *finale* was faultless. Never was Mr. Manns more anxiously attentive to every detail; never were the results of his anxious attention more fortunate. The last orchestral performance was devoted to the well-known *Entr'acte* (with "muted" strings) and some ballet music from Herr Reinecke's opera, *King Manfred*—about the last of which we may speak on another occasion.

The singers at this concert were Miss Emily Muir (a *débutante*), and Mr. Vernon Rigby. The *débutante* was nervous; not so Mr. Rigby, who revelled in the full possession of his means, and was accompanied on the pianoforte, in Beethoven's "Adelaide," by Mr. Beringer—brother of Mr. Oscar Beringer.

THERE is some talk of Gluck's *Orphée* being revived at the Lyrique for Madame Wertheimer.

## ROYAL ITALIAN OPERA.

The opera on Monday night was *Don Giovanni*, which (of course) drew a great house. The "Don" (so-called) was represented by Signor Cotogni; Donna Elvira, his wife, by Mdle. Sinico; Donna Anna, his wouldn't-be victim, by Mdle. Tietjens; Zerlina, his would-and-wouldn't-be victim, by Mdle. Vanzini; Leporello, his unscrupulous, but not quite satisfied factotum, by Herr Fornes; the Commandatore, his absolute and unconditional victim, by Herr Stepan (who sings ghostly); Don Ottavio, the future husband of his wouldn't-be victim, by Signor Mongini; and Masetto, the absolute and unconditional husband of his would-and-wouldn't-be victim, by Signor Zoboli. (You see, reader, that Don Giovanni is in relation with all the characters of the play, which makes the libretto an excellent libretto.) The performance, on the whole, was good, though (happily) there were fewer encores than usual, the only exceptions of the sort being "Il mio tesoro" (Mongini), "Vedrai carino" (Vanzini), "Deh vieni alla finestra" (Cotogni), and the "trio of masks" (Tietjens, Sinico, and Mongini). Signor Arditi conducted in the orchestra. Dost thou want to hear more of *Don Giovanni*, reader, at this time of year? If thou dost, get the *Daily News* or the *Globe*, or procure Sutherland Edwards' *History of the Opera*—a bulky volume (*que nous n'avons pas lu*).

On Tuesday, we had *Hamlet*, or *Amléto*, as it is variously styled. But of this performance, remarkable as having obtained for Mdle. Ilma di Murska, a new and legitimate success, we shall speak next week in detail. The *Hamlet* of Mr. Santley (one of the most intelligent and finished pieces of lyric-acting now to be witnessed on the boards) is happily well known; so, also, is the carefully-represented Gertrude (Queen) of Mdle. Sinico. The Claudius (King) of Signor Antonucci, the Ghost (*feu le Roi*) of Herr Fornes, the Lovers (*filii du "Primo Minister"*) of Signor Della Rocca, and the Horatio (*alter ego* of the vacillating, ever-boiling, and bubbling Prince of Denmark, once heir-apparent afterwards heir-presumptive), of Signor Casaboni, were all new donations to the operatic public, and appreciated as such. The features of the performance, however, were Ilma di Murska Ophelia, and Charles Santley *Hamlet*. Execution, choral and orchestral (conductor, Arditi), good all through. No encores! (*Dieu merci!*) In the ballet was the veteran, Desplaces, and a certain Mdle. Blanche Ricols, who proved herself *tant soit peu ricolâtre*.

Of the *Huguenots*, given on Thursday, seeing that the *Musical World* now appears on Friday, we have no time to speak. Revenge eight days hence, however. Meanwhile, we are promised *Roberto il Diavolo* to-night, and *Le Nozze di Figaro*, on Monday. We are up to the ears in classic opera. No one complains. We only long for *Medea*.

At the second Monday Popular Concert (Monday last) Mdme. Norman-Neruda led the E minor Rasoumowski quartet by Beethoven, and one of the raciest quartets of Haydn (in B flat). Her success was more than confirmed—alike with amateurs and professors. Signor Piatti (with Herr Pauer) played (superbly) Beethoven's sonata in F (Op. 5), for violoncello and piano; and Herr Pauer gave Schubert's fantasia in C major. Mr. Vernon Rigby was the singer; Mr. Benedict the accompanist. More in our next.

THE NATIONAL CHORAL SOCIETY, Exeter Hall, commences its tenth season on Wednesday next, under the direction of Mr. G. W. Martin, founder and conductor. During the season will be performed the *Messiah*, *Israel in Egypt*, *Judas Maccabaeus* and *Actis and Galatea* of Handel; Haydn's *Creation*; Rossini's *Stabat Mater*; Mendelssohn's *Walpurgis Night*, *Elijah*, *Hymn of Praise*, and three Motets for female voices (never before publicly performed in England). Nearly 800 ladies are engaged for these performances. Professor Sterndale Bennett's *Woman of Samaria*, Locke's *Macbeth* music, Sullivan's *Prodigal Son*, and a new work by the conductor are also promised. The choir will be restricted to 500 ladies and gentlemen.

CONSTANTINOPLE.—During the visit of the Emperor of Austria, a grand gala performance was given at the Italian Operahouse in his honor. The opera selected was Donizetti's *Favorita*, in which Mdle. Rosa Cailag sang the principal female part. The following day the lady received, through the medium of the Austrian Ambassador, a gold bracelet, with a sapphire and brilliant as a present from the Emperor.

AMSTERDAM.—The "Maat-chappy Tonkunst" wished to produce at their first concert, this season, Herr Brahms's *Deutsches Requiem*; but, after several rehearsals it was pronounced too gloomy a composition, and *Paradies und die Peri* was substituted in its place (a change hardly for the better).

## OUR CONTEMPORARIES.

## A LESSON FROM THE "POPS."

The *Daily News* of Nov. 18th devotes the following brief "leader" to the Monday Popular Concerts:—

"Our actors might take some useful hints from musicians, especially from the eminent artists who perform on such occasions as the Monday Popular Concerts. There is something gracious, as well as refined, in the strict tutored manner in which the grand quartets are played, with a complete sinking, on the part of each artist, of his or her own individual points. This symphonic agreement and reserve has the effect of developing the beauties of the work in hand, while excluding that unwise and meretricious emphasis which is indulged in upon the stage without rhyme or reason. The great vice of our actors is this propensity to show off, as it were, on their own account, and to bring into their business, at any hazard to verisimilitude, some accomplishment of grinning, or sighing, or hee-hawing, or what not, that they may possess. The masterpieces of Beethoven, of Mendelssohn, and of Schubert, are differently treated. It might be well, indeed, for the London theatres, that audiences of the same critical tastes as those to be found now at St. James's Hall would attend them. The reign of clap-trap would very soon be over. In most houses there is a tremendous feeling of personal competition between players, which is fatal to sincere histrionic work. This is in some measure owing to constant changes in the companies, for it has been noticed that where (as at the Prince of Wales's and the Haymarket) the *troupe* have been together for a considerable time, they become thoroughly assured and easy in their respective places, and are satisfied to go through their tasks in sympathetic unison. Musicians always remember that they are interpreters, and worthy of their admirable calling, in proportion as their sense of reverence for the true poets and of respect for themselves suggests an abnegation of personal vanity."

## "RUTH."

The following is all the *Daily News* (Nov. 18) thought it worth while to say about Herr Goldschmidt's music:—

"Herr Goldschmidt's work was originally produced at the third morning performance of the Hereford Festival in 1867—when, also, Madame Goldschmidt's co-operation was the principal feature. On that occasion we noticed the work in detail, failing to find in it such merit, either original or borrowed, as should have entitled it to the prominence then given to it; nor does last night's further hearing alter or modify the opinion then formed. Mr. Goldschmidt, in addition to high general acquirements, is a practical and theoretical musician, a pianist of considerable attainments, and the author of some clever music for his instrument; but far more than these qualifications is requisite for the composition of a work in the oratorio form—the highest of all applications of musical art. The second performance of *Ruth*, however, has this distinction from the first, that it is apparently the composer's own undertaking, and the performance having been well received and the audience apparently well pleased, the critic may be exempted from detailed comments on the music, especially as they would be but a reiteration of remarks already made."

## CRYSTAL PALACE MUSIC.

From a review of the Saturday Concerts in the *Pall Mall Gazette*, we extract some observations on matters of recent interest:—

"At the concert on Saturday week the novelty was an *Adagio* and *Scherzo* by Herr Anton Rubinstein. The famous pianist is little known here as a composer, although he has written operas, oratorios, symphonies, and concertos, not to mention a host of smaller things. Whether ignorance be, in this case, a misfortune is open to discussion; but nobody can doubt the propriety of giving amateurs a chance of liking the Rubinstein music, if they can. This, to a small extent, Mr. Manns has done; and done well, because the work chosen represents its composer's latest development and most ambitious style. The *Adagio* and *Scherzo* are published as additions to Herr Rubinstein's "Ocean Symphony," which is now remarkable at any rate for enormous length. Why they are so published we are not informed, nor can the mystery be solved by studying the music; moreover as an oceanic tone-picture the symphony is quite as good without the addendum as with it. Those, however, who object to Herr Rubinstein as a composer may find comfort in thinking that the symphony is now less likely to be played than ever; while the extra movements lose what, as far as concerns performance, is the advantage of being detached pieces. The other orchestral selections were Beethoven's Symphony No. 1, Cherubini's overture to *Medea*, and the Trumpet Overture of Mendelssohn. Madame Sherrington, Miss José Sherrington (who made a favourable *debut*), and Mr. Patey supplied the vocal music.

"The interest of last Saturday's concert spread itself evenly through the programme. Beethoven's overture to *Egmont*, for example, was a good beginning; and Sterndale Bennett's *Caprice* in E for piano and orchestra, a hardly less good continuation. The solo instrument in the latter was played by Madame Arabella Goddard, almost, we were about to say, as a matter of course, for it is a fact that she alone among distinguished pianists seems to have a just estimate of the composer's works. It may be, however, that she alone dares to encounter English prejudice against English music. The

*Caprice*—one of Dr. Bennett's ripest and most beautiful productions—was faultlessly played, and received with great favour. Haydn's Symphony, "Letter Q" (known also as the "Oxford"), followed the *Caprice*, and with regard to it we need only compliment the performance, which was admirable throughout, above all in the *finale*, a movement as distinguished for spontaneity as for cunning device. Madame Goddard's second solo was a fantasia on *Der Freischütz* by Mr. Benedict, one of the most brilliant and well-constructed of its kind. Though bristling with difficulties, it was played so as to obtain a unanimous encore. The concert ended with a selection from Herr Reinecke's *King Manfred*, including the *Entr'acte* already twice given and some ballet music not previously heard at the Crystal Palace. The first two movements of the latter are weak, but the third has a good deal of character about it, besides being effectively scored. The vocal music, sung by Miss Emily Muir (a *débutante*) and Mr. Vernon Rigby, calls for no remark beyond an acknowledgment of the good taste shown in its selection."

## CONCERTS VARIOUS.

**BRISTON.**—The Amateur Musical Society recommenced its enjoyable concerts last week at the Institute, Gresham Road, under very favourable auspices. The season is to consist of six monthly orchestral concerts, the programme of each to include a symphony and three or four other less pretentious works. The conductor is Mr. H. Weist Hill, the well-known violinist, and the orchestra, which has been lately increased to forty-five performers, numbers among its members some capable musicians. The concerts, it will scarcely be needful to say, are held in high estimation by the Brixtonians, and have the patronage of many of the chief families of the district. Last Wednesday the principal works presented were Mendelssohn's "Scotch Symphony," the march from Costa's *Eli*, an overture by Auber, an operatic selection (with solos for wind instruments) from *La Traviata*, and a pianoforte concerto, composed and played by Mr. William Shakespeare. The orchestral playing was highly creditable, and there were not wanting marks of improvement on last year's performances. Mr. Shakespeare's concerto was brilliantly executed and much applauded. The vocalists were Mr. Wilbye Cooper and Madame Talbot-Cherer. Each sang a solo; and at the end of the concert they joined their voices in Mendelssohn's "Zuleika and Hassan." Mr. John Harrison ably fulfilled the duties of accompanist.—W. H. P.

A CONCERT was given on Tuesday evening 16th inst. at the Assembly Rooms, Wandsworth, by the Battersea Amateur Vocal Association, in aid of the Royal Hospital for Incurables. The *pièce de résistance* was Dr. Bennett's *Woman of Samaria*. This was followed by a "miscellaneous selection." The unaccompanied quartet, "God is a Spirit," in the *Woman of Samaria*, was encored. The solos were undertaken by amateurs, who had evidently bestowed considerable pains on their tasks, and who acquitted themselves creditably.

Mrs. TOPLIFF, widow of the late composer and organist, gave a concert on Thursday at the Horns Assembly Room, on which occasion she was assisted by the following vocalists:—Miss Palmer, Miss Annie Buckland, Madame Montserrat, Miss W. Thornhill, Miss Blanche Reeves, and Miss Poole; Messrs. Montem Smith, Wilbye Cooper, R. Temple, and C. Lester, all of whom gave their services and sang several popular songs, duets, &c. Mr. J. Balair Chatterton and Signor Regondi played their *Duetto Concertante* for harp and concertina, which pleased much. Mr. J. T. Willy as violinist, and Mr. Carter and Master Puddicombe, as pianists, each played a solo. Mr. Carter was the accompanist.

A CONCERT was given on Thursday, the 11th inst., at Norfolk Road House, under the direction of M. Lansdown Cottell, which attracted a large audience. Several young vocalists sang on the occasion. Miss Alexandria Dwight gave "O luce di quest'anima," and "Il Bacio;" Miss Maria Christine, Wallace's "Song of May;" Miss Jane Cadogan, Bianchi's "Sara Sara;" Miss Agnes Bredell, "Non è ver;" Miss Donsworth, a new song, entitled "Mother;" and Miss Ruth Rae, De Grosa's "I'm a Fishermaiden." Mr. Thomas Coates, sang a barcarole, "Sail on, sail on;" Mr. Charles James Bishenden, "Arm, arm, ye brave;" Mr. Walter Reeves, Duggan's "Sampson;" and Mr. Reginald Soppitt, "The Village Blacksmith." Miss Laura Vignette, Miss Annie Revis, Miss P. Villiers, Miss W. Janinaka, and Miss Dumay performed solos on the pianoforte by Benedict, Mendelssohn, Pauer, and Cottell.

**FLORENCE**—Cherubini's monument in the church of Santa Croce was solemnly uncovered not long since.—The great musical event lately has been the arrival of Mad. Sass from Paris. She made her first appearance, as Valentine, in *Les Huguenots*.

**GOTHA.**—Herr A. Deprosse, an organist resident in this small capital, has finished a new oratorio, *Die Salbung Davids* (*The Anointment of David*), which will shortly be published by Messrs Breitkopf and Härtel of Leipzig.

## PROVINCIAL.

The *Brighton Gazette* of Thursday, November 11th, thus speaks of Madame Arabella Goddard's first pianoforte recital at the Pavilion:—

"The first of the series of pianoforte recitals announced by Madame Arabella Goddard took place at the Pavilion yesterday se'nnight. All those who were desirous of testifying their appreciation of the unapproachable talent of this most gifted of pianists took the opportunity of being present, and the programme offered was such as to ensure the entire appreciation of every lover of this classical school which Madame Goddard so wisely effects. The power, brilliancy, and refinement of her style were tested in every *morceaux* presented, and on no occasion that we can remember has she ever played with greater enthusiasm, or with more evident desire to impress her listeners with the importance of the selection, new to the public of Brighton. The programmes are formed entirely after the model of the recitals given by Madame Goddard during the past season at St. James's Hall in London, where they created such a marked success that she has been induced to repeat them here and elsewhere. The name of Beethoven graces the programme for the third recital only, and although we always listen to her rendering of the great master with unfeigned pleasure, we cannot but admit that it gives evidence of the great strength of her resources, that she introduces only one of the sonatas during the three recitals. The instrumental music was interspersed with chamber songs, efficiently given by Miss Annie Edmonds. The second recital will take place on the 17th inst."

MANCHESTER.—At Mr. Hallé's concert on the 11th inst, the chief features were the "Eroica Symphony," Schumann's pianoforte concerto, in A minor, some selections from Schubert Reinecke's *Entr'acte* from *Manfred* (encored), and an overture by Cherubini. The vocalists were Mdlles. Doris, of whose singing the local *Examiner* speaks in high terms.

DORKING.—The following has been received from a correspondent:—"Mrs. John Macfarren, assisted by Miss Banks and Miss Marion Severn, gave two pianoforte and vocal recitals in the Assembly Rooms on Thursday Nov. 11th. The programmes included specimens of Beethoven, Bach, Dussek, Weber, Mendelssohn, and Schubert; Vincent Wallace's *Etude*, 'La Rapidité,' Brissac's 'Valse de Bravoure,' Walter Macfarren's 'Third Tarentelle,' Brissac's fantasia, 'Scotia,' also songs and duets. The playing of Mrs. John Macfarren and the singing of Miss Banks and Miss Marion Severn were appreciated alike by the neighbouring gentry, and the townspeople who attended the performance."

The Bristol papers speak in high terms of a recent performance of *Elijah* at Clifton Bristol Philharmonic Society, aided by the Sainton-Dolby touring party. How well the oratorio was given, in so far as the leading singers were concerned, may be readily imagined when it is stated that Miss Edith Wynne, Mr. W. H. Cummings, Mr. Lewis Thomas, and Madame Sainton herself were respectively principal soprano, tenor, bass, and contralto. Madame Rita was second soprano, Miss Angèle second contralto, Mr. Byron second tenor, and Mr. Maybrick second bass. The quartet, "Cast thy burden," the trio, "Lift thine eyes," and the airs, "O rest in the Lord" (Madame Sainton), and "Then shall the righteous" (Mr. Cummings) were encored and repeated. Mr. Hill directed the orchestra.

CLITHEROE.—We read in a local paper as follows:—

"A party of eminent players on orchestral wind instruments, under the direction of Mr. Lazarus paid a visit to Clitheroe, on Saturday, and gave a morning and evening concert. The principal feature was the combination of the pianoforte and wind instruments in several pieces, one of which—a grand quintet of Beethoven's—was very beautiful, and very well executed. It was in both programmes, and was listened to with very marked attention. Solos were given on the different instruments. Mr. Lazarus, Mr. Crozier (oboe), Mr. Wooton (bassoon), Mr. Nicholson (flute), fully sustained the reputation which they bear. Mr. Shakespeare, the solo pianist, had a hard time of it, having to accompany in every piece, except one. The Beethoven quintet tested his musical capabilities most thoroughly, and was a highly-finished performance. An able vocalist, Madame Thaddeus Wells, made her first appearance, and was warmly received."

CAMBRIDGE.—A correspondent writes:—

"Mr. Lazarus concluded his tour through the Midland Counties, at Cambridge, on Thursday week. His party consisted of Madame Thaddeus Wells, vocalist; Mr. W. Shakespeare, pianist (pupil of Dr. Sterndale Bennett); and the 'Anemois Union' comprising the following skilled wind instrumentalists: flute, Mr. Henry Nicholson; oboe, Mr. Crozier; clarinet, Mr. Lazarus; horn, Mr. C. Harper; and bassoon,

Mr. Wooton. This attempt on the part of our eminent clarinetist to popularise good wind instrument music, appears (if we may judge by the highly flattering criticisms of the local press) to have been attended with the greatest success; for not only has the individual solo playing (as might be expected from such excellent artists) been extolled, but the *ensemble* is spoken of in equally gratifying terms. Madame Wells, by her beautiful voice, excellent taste, and charming manner, has also won the admiration of all who heard her.

BLACKBURN.—The organ of St. Johns Church, has been rebuilt, enlarged, and re-voiced by Messrs. C. and J. Whitely, of Chester, and has a new swell-box, sound-board and action; key-boards, and pedal-board. The swell has been carried down from Tenor C to C C, and three composition pedals added. The sole cost has been defrayed by D. and J. Thwaites, Esqrs., two members of the congregation. The following programme was played at the opening, by Dr. Spark, of Leeds, on the 11th inst.

Fantasia in C minor, Philip Tietz; Terzetto, "Gratias Agimus" (*Messe Solennelle*), Rossini; Modern German Organ Music, Pastorale in G major, Fugue in C minor, Gustav Merkel, Court organist, Dresden; Andante in C major, W. Spark; Organ Concerto in B flat, Handel; Introduction and Fugue, J. S. Bach; Air, "O rest in the Lord," Chorus, "Thanks be to God (*Elijah*), Mendelssohn.—The *Preston Herald* says:—"A grand recital of some of the finest specimens of the musical compositions of the great masters was given on the organ by Dr. Spark, of Leeds. His performance was most masterly."

ELY.—A correspondent writes as follows with reference to the Ely Diocesan Church Music Society:—

"It may be in the recollection of your readers that this society in March last offered two prizes, one of five guineas for the best musical arrangement of the Nicene Creed for parish choirs; and another of three guineas for the best simple organ harmonies, as accompaniment to the Creed when monotoned the successful candidates being required to publish their compositions in a cheap form. No less than sixty-eight compositions from every part of the United Kingdom, and even from America and India, were sent in. These having been carefully examined by a committee of the society, were submitted to three gentlemen of the highest standing in the musical world. In accordance with their unanimous and independent verdict, the prize for the best arrangement of the Creed has been adjudged to Alexander S. Cooper, Esq., of 20, Brompton Crescent. No prize has been awarded to any of the harmonized mon-tones. It ought to be added that certified copies of the exercises selected by the committee were submitted to the musical referees, so that the authors of the compositions were unknown. The secretary, the Rev. F. Gerald Vesey, Laurence Court, Huntingdon, would be obliged by the addresses of the authors of two Credos marked F. Foggitt and J. Bradford, being sent to him."

## Philomel.

3.

The birds lie dumb, when the night stars come,  
And silence broods o'er the cov'ers;  
But a voice now wakes  
In the thorny brakes,  
And singeth a song for lovers—Love!  
A sad, sweet song for lovers!  
It singeth a song of grief and wrong,  
A passionate song for others;  
Yet its own sweet pain  
Can never be vain,  
If it 'wakeneth love in others—Love!  
It 'wakeneth love in others. BARRY CORNWALL.

Then was heard,  
Sole voice, the poet's and the lover's bird,  
Preluding first, as though the sounds were cast  
For the dear leaves about her, till at last  
With floods of rapture in a perfect shower,  
She vents her heart on the delicious hour.

LEIGH HUNT.



## W A I F S.

Madame Arabella Goddard has given pianoforte recitals this week at Brighton, Hastings, and Southampton.

Madame Arabella Goddard is to play at the Gentlemen's Concert, in Manchester (on Monday next), Hummel's Concerto in A flat, and Mr. Benedict's fantasia on airs from *Der Freischütz*.

Signor Li Calei is in Italy.

Signor Vera has returned to Italy.

The Lydia Thompson troupe are at Washington.

Mr. and Mrs. Howard Paul have arrived in America.

Miss Sedgwick is taking a farewell tour in the provinces.

A pianoforte played by the feet has been invented in Cincinnati.

Miss Laura Harris is again singing at the Renaissance Theatre, Nantes.

The operahouse at Barcelona has been opened with *Les Vêpres Siciliennes*.

It appears that Mlle. Roeder, the "coming woman," is not a pupil of Wartel but of Roger.

It is said that Mlle. Marie Roze is engaged at the Opéra, to replace Madame Carvalho in *Faust*.

Madame Patti has arrived at St. Petersburg, where she is to appear in the *Romeo* of M. Gounod.

Mr. Phelps was taken ill last week at Newcastle, but has recovered sufficiently to resume his tour.

Madame Monbelli is engaged to sing at the Bordeaux Philharmonic Society's concerts, in December.

There is some question of Madame Ugalde re-appearing at the Opéra-Comique on the first of January.

The Saxon Parliament will be asked for 500,000 thalers, wherewith to rebuild the Dresden operahouse.

Two *opéra-bouffes*, Ricci's *Piedigrotta*, and *Les Deux Billets*, by M. Poise, are in rehearsal at L'Athénée.

The pantomime at Covent Garden is *The Yellow Dwarf*. Miss Nelly Power will appear in the first portion.

A commemorative concert was given at Leipsic on Nov. 4th, the 22nd anniversary of Mendelssohn's death.

At Mlle. Patti's last appearance at Paris £12 was the price of stalls. Besides the subscriptions, £880 were taken.

Prince Poniatowski has gone to Milan to superintend the production of his opera of *Pierre de Médicis*, at La Scala.

Miss Louie Sherrington is engaged by Mr. Musgrave for the Christmas extravaganza at the Prince of Wales's, Liverpool.

Herren Joachim, Schiever, D'Alma, and Müller, have been quartet playing in Berlin, much to everybody's satisfaction.

The Drury Lane pantomime will be from the pen of Mr. E. L. Blanchard, on the well-known subject of *Beauty and the Beast*.

We are informed that Miss Minnie Hauck was coldly received on the occasion of her *début* in St. Petersburg, as Marguerite (*Faust*).

Madame Viardot has completed the score of an opera, *Le Dernier Jour des Sorciers*, to a libretto by the Russian novelist, Turgeneff.

We (*Builder*) hear of an English nobleman ready to spend £150,000 in building another Operahouse, if the proper site can be obtained.

Albert Grisar's unfinished works were consigned, by will, and in very flattering terms, to M. Henry Potier, with a view to their completion.

Herr Wachtel has agreed to sing for M. Strakosch in America in 1871-1872. Instead of going for the present, he has re-appeared at the Berlin Opera.

The report of certain differences existing between Madame Pauline Lucca and her husband, sedulously spread about in certain quarters is utterly without foundation.

We are happy to learn that M. Auber has quite recovered from his recent indisposition, and was, this week, to have assisted at the rehearsal of his *Rêve d'Amour*.

*Le Ménestrel* says that Mr. Gye of Covent Garden, and Mr. Jarrett, representing Mr. Wood of Drury Lane, arrived in Paris on the evening of Mlle. Sessi's *début*. "English impresarios," remarks our contemporary, "run after stars."

The *Messe Solennelle* will be produced next week at Manchester by Mr. Hallé. The solos will be sung by Mesdames Sinico and Patey, Messrs. Vernon Rigby and Patey.

Mr. John Boosey's excellent "Ballad Concerts" will be resumed early in January. Madame Arabella Goddard is to play at the three first concerts: January 5th, 12th, and 19th.

The first performance, in his native town, of Mr. George Tolhurst's oratorio, *Ruth*, is fixed for the 15th December, at the Maidstone Corn Exchange, with Madame Rudersdorff as Ruth.

M. Mermet's *Jeanne d'Arc* is to be delivered to the director of the Opéra on the 31st of December, but the composer has the right to appoint his singers, and it will probably be months before it is produced.

The San Carlo of Naples has not been very successful this season. It was opened on the 17th of October with *Belisario*, in which two of the singers were almost voiceless, and the ballet was received with hisses.

The *figurantes* of *Le Petit Faust* demur against the enforced display of their persons, and petition to lengthen their petticoats. This, not in Paris, but at St. Petersburg, where artists can live upon their salaries.

Signor Piave, who wrote the libretti of *Il Trovatore*, *Rigoletto*, *La Traviata*, *Don Carlos*, and other of Verdi's operas, is at present in a lunatic asylum. Signor Verdi has forwarded to Madame Piave 10,000 francs.

The production of *Lohengrin* at Bologna has been indefinitely postponed, in consequence of a difference of opinion between the Syndic of the city and the publisher of the music, on the merits of one of the ladies to be engaged.

Herr Wagner has sent the score of *Die Valkirie* (No. 1 of the Trilogy introduced by *Rheingold*) to Munich. Herr Wagner is as indefatigable. *Le Ménestrel* wants to know whether a train de plaisir will run from Paris on the occasion of its production.

The programme of last Sunday's Concert Populaire was as follows:—Overture (*Guillaume Tell*), Rossini; Symphony, "Eroica," Beethoven; Overture (*King Lear*), Berlioz; Larghetto from Quintet (in A—with clarinet), Mozart; March (*Lohengrin*), Wagner.

Herr Ganz, father of Herr Wilhelm Ganz, died, on Thursday week, in London. He was 74 years of age, and had long since retired from professional life. For many years he conducted the orchestra of the Mayence Opera. Herr Ganz's death will be regretted by a large circle of friends.

That Madame Viardot Garcia and Signor Mario have been engaged for next season at the Royal Italian Opera, by Messrs. Gye and Mapleson, is creditably asserted; also, that Signor Vianesi, from St. Petersburg (remembered both at the St. James's and Drury Lane Theatres) is to be conductor.

*Le Florentin*, the opera which has been chosen by the jury appointed for the purpose, is by M. Leuven, whose cantata, *Renaud dans les Jardins d'Armide*, gained the *prix de Rome* in 1865. The work is to be brought out at the Opéra-Comique. *L'Aumônier du Régiment* and *L'Eclair* are also about to be revived.

At the Crystal Palace to-day, the symphony is Beethoven's No. 7, (A major); the overtures are the *Siège de Corinthe* of Rossini, and the *Ruy Blas* of Mendelssohn. Signor Piatti is to play (for the first time) a new concerto for violoncello, with orchestral accompaniments. The singers are Mlle. Sinico, and Miss Sinclair (another *débutante*).

A San Francisco editor, who has been to a Chinese theatre, thus speaks of the music:—"Imagine a boiler manufactory, 400 men putting in rivets, a mammoth tin shop on one side, a forty-stamp quartz mill on the other, a drunken *charivari* party with 600 instruments in front, 4,000 cats on the roof, and a faint idea is conveyed of the performance of a first-class Chinese band.

Mr. Mark Lemon and Mr. Pearse have been convicted by the Plymouth magistrates for performing *Henry IV.*, in the Assembly Rooms, the said rooms not being licensed. Mr. Lemon has performed in other towns and was never interfered with. He acknowledged his error, and the Bench convicted him in the penalty of 20s. and costs, adding that if applied to for a licence they would grant one.

M. Henri Litolf appears to have aimed too high for Parisian connoisseurs. The *Choral Symphony* failed to interest his audience. Nor did they comprehend his own overture to Griepenkerl's tragedy, *Les Girondins*. Three fragments of Hector Berlioz's *Damnation de Faust*, and fragments from the two symphonies of M. Gounod, who himself conducted, were more to their taste. We spoke of M. Litolf's Sunday Concerts at the Italiens, as forming an opposition to those of the Conservatoire and M. Pasdeloup; but although the day of performance is the same, the first take place in the evening, the others in the afternoon.

The Italian Theatre in St. Petersburg re-opened on the 22nd of October (3rd of November) with the sisters Marchisio in Pacini's *Saffo*. On the preceding evening Mlle. Granzow appeared in a new ballet by M. Saint-Léon—*Le Lys*, music by M. Minkous. On her first appearance four hundred bouquets (each costing three roubles) were hurled at her, and it was ten minutes before the flowers could be removed.

Wednesday week being hiring day for the pantomime hands at Drury Lane Theatre, Russell Street was blocked. Two policeman, assisted by a tall man—official—were powerless to keep back mothers with babies, young women with back hair down, lads for "spill and pelt" business, boys with little sisters on their backs, and toddlers of both sexes crying in their rear. The sight was comical and affecting.

After being closed since August, the Gallery of Illustration opens on the 22nd of the present month. A new entertainment, written by Mr. W. S. Gilbert, entitled *Ages Ago*, the music by Mr. Frederic Clay, will inaugurate the "season." Mr. and Mrs. German Reed, Miss Fanny Holland (*débütante*), and Mr. Arthur Cecil will appear. Arthur Sullivan's inimitable *Cox and Box* will also be given. In consequence of the expiration of the lease, this will be the last season at the Gallery.

The remains of Rossini have been transferred from the Pepoli tomb, in which they have rested since the funeral, to the Cemetery of Père la Chaise. Thus, the master is not to rest in Santa Croce, the meeting-place of so many of his great compatriots. The Memorial Mass was to be celebrated on Saturday last, the eve of the anniversary of Rossini's death, at Saint-Roch. In accordance with the desire of his widow, the funeral service was to be conducted in plain chant, some fragments only of the *Petite Messe* to be introduced.

In its report of a late performance of Mendelssohn's *Elijah* at Clifton, the *Bristol Daily Post* thus speaks of Mr. Lewis Thomas:—

"Of the principals, Mr. Lewis Thomas must undoubtedly take highest rank. He has often sung the music in Bristol, and he always sings it carefully. There are very few singers in England who could render the passages, 'Is not His word like a fire?' and 'For the mountains' better than Mr. Thomas. He has a voice of rich, resounding fullness, well suited to express the majestic grandeur of the Prophet's utterances."

Miss M. Oliver writes as follows:—

"Sir,—My attention having been directed to a report in the papers of the 10th inst. of the examination of Lord Arthur Pelham Clinton in the Court of Bankruptcy, in which he states he had engaged the Fire King to perform at the Royalty Theatre, will you allow me to state that if such an engagement had ever been made or contemplated it must have been prior to June, 1866, since which date the theatre has been under my sole management.—Yours very truly, M. OLIVER. Nov. 11, 1869."

One afternoon at Weymouth, George III., overtaken in a shower and unattended, strolled into the theatre, and went to sleep comfortably in the Royal box. Elliston found the king asleep, and was afraid to awake him abruptly. A thought struck him. He stepped into the orchestra, took up a violin, and struck up "God save the King," *affettuoso*. The king started up and asked the time. "Six o'clock?" Said the king, "Send to her Majesty, say I am here. Don't keep the people waiting! Light up, light up! Let 'em in, let 'em in! Ha, ha! fast asleep! Play well to-night, Elliston! Great favourite with the queen. Let 'em in, let 'em in!" The house was at once illuminated, and the performances soon after began.

In the little meeting-house at Southampton, Isaac Watts, a youth of twenty, worshipped with his father; but the dull and drowsy hymns, "bleated" to duller and drowsier tunes, were a source of great vexation to him, and he did not fail to make his complaints known to his father. "Then try and improve them," said he. The lad did so, and soon afterwards, at the close of the Sunday services, his first hymn was sung—

"Behold the glories of the Lamb,  
Amidst His Father's throne;  
Prepare new honours for His name,  
And songs before unknown."

The hymn was a prophecy. "Songs before unknown" were now prepared. In 1707 his first hymn-book appeared. Taunted, it is said, by his father for his extreme dislike to Tate and Brady's "New Version of the Psalms," he was inspired to give his own version, and in 1719 it was published. From this time the world was inundated with hymns. Dr. Watts contributed no fewer than 697; but as it was not possible that all these could be good ones (some of them, in fact, are execrable), more than half have dropped completely out of use. Then came the Wesleyan revival, and with it the demand for more hymns; "for while John Wesley roused the hearts of the people to sing, his brother Charles put songs in their mouths;" and this he did to the number of 600.

From a paper lately read by the Dean of Chester (Dr. Howson), at the Liverpool Congress, the following extracts will especially interest our readers:—

"I have alluded to the musical expression of our prayers, &c., and this leads me to mark a third function of these ancient institutions—viz., that they are schools of sacred music. This subject and the last are somewhat closely connected. If the music is to be perfect, there must be constant practising together, just as the crew of a boat cannot be perfect, as an example, unless there be continuous and associated effort. Now, when I speak of cathedral music as a standard, and as an example, I do not at all mean that parochial services should be regulated in our method. Very far the contrary. But I believe that our cathedrals ought to present a pattern of sobriety and good taste in sacred music. Vagaries in this matter are more likely to be found in our parish and district churches. Gabbling on the one hand, and drawing on the other, are not, for the most part, characteristics of our cathedrals. Let me add that, not merely as an example, but in other ways also, I think our cathedrals ought to be in musical relation to the dioceses. Thus, the large spaces to which I have alluded are invitations to choral festivals. Again, I should wish to see the precentor a diocesan as well as a cathedral officer. And let me say a word here for the chorister-boys. We are always touched when we read of Samuel in his little linen ephod. I think a warm feeling ought to be cherished for our young surprised ministers, with an anxiety that they may grow up in the temple service, for good and not for harm. A well regulated chorister school (I wish we had funds for doing more than we at present do at Chester) might be in most useful relationship to the diocese at large. The whole subject of our lay officials is a most serious one. Our lay clerks, &c., being highly trained and accomplished in one respect, are in great danger of taking a mere professional view of their sacred duties. I believe the best way of meeting this danger is that the clergy of a cathedral should strive themselves to maintain a high standard, and while firm in checking negligence or heedlessness, should treat their lay brethren with kindness and sympathy."

#### REVIEWS.

*God provideth for the morrow.* Song. Music composed by Mrs. MOUNSEY BARTHOLOMEW. [London: Duncan Davison & Co.]

ANYTHING from Mrs. Bartholomew would be welcome to a large circle of amateurs; but the song before us has a special charm, arising out of a simple and effective melody, simply and effectively treated. We can commend it as an acceptable addition to what is ordinarily known as "Sunday music."

*Great is the Lord.* Anthem for four voices. Composed by HANNAH R. BINFIELD. [Binfield, Reading.]

THIS is a short, plain, and, for the most part, effective anthem, suitable for village choirs. The passage beginning "He covereth the heavens," and the duet, "He maketh peace," are carefully written, but there is an organ G in the opening *andante*, which, we imagine, has crept in by mistake. Throughout there is a nice appreciation of the words.

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